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ABSTRACT

Student production of videotape recordings for teaching commercial foreign language is a means of engaging students in the learning process, providing ample opportunity for active use of the commercial target language (CTL) in a wide range of contexts, promoting the integration of cultural understanding in CTL communicative behaviors, and improving the objectivity and emphasis of evaluation. Videotape technology is generally accessible, user-friendly, and familiar in higher education, and although equipment may be costly, it is also cost-effective. The classroom must often be restructured for student video production, and faculty and administrative resistance to removing the spotlight from teacher-centered instruction may need to be overcome. Curriculum planning for CTL student-developed video instruction involves designing general and specific learning objectives, outlining teaching strategies, selecting student activities from a variety of options that emphasize target language communication, and defining the teacher's role. Teacher evaluation of the video production process and product leads to reshooting and re-evaluation by the teacher and students for evidence of improvement. Experimental use of this technique can lead to rich learning experiences. (MSE)

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TOOLS OF THE TRADE: VIDEO AND LANGUAGES FOR BUSINESS AND THE PROFESSIONS

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Suzanne E. Lindenau

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TOOLS OF THE TRADE: VIDEO AND LANGUAGES FOR BUSINESS AND THE PROFESSIONS

A Fable

Once upon a time there were two pigs (a third one had gone into marketing and disappeared) who were faced with the problem of protecting themselves from a wolf.

One pig was an old-timer in the wolf-fending business, and he saw the problem right away--just build a house strong enough to resist the huffing and puffing he had experienced before. So, the first pig built his wolf-resistant house right away out of genuine, reliable lath and plaster.

The second pig was green at this wolf business, but he was thoughtful. He decided he would analyze the wolf problem a bit. He sat down and drew up a matrix (which, of course, is pig latin for a big, blank sheet of paper) and listed the problem, analyzed the problem into components and possibilities of wolf strategies, listed the design objectives of his wolf-proof house, determined the functions that his fortress should perform, designed and built his house, and waited to see how well it worked.

All this time, the old-timer pig was laughing at the planner pig and vehemently declined to enter into this kind

of folly. He had built wolf-proof houses before, and he had lived and prospered, hadn't he? He said to the planner pig, "If you know what you are doing, you don't have to go through all that jazz," and with this, he went fishing, or rooting, or whatever it is that pigs do in their idle hours.

The second pig worked his system anyway, and went about designing for contingencies.

One day the mean old wolf passed by the two houses...He thought that a pig dinner was just what he wanted. He walked up to the first pig's house and uttered a warning to the old-timer, which was roundly rejected as usual. With this, the wolf, instead of huffing and puffing, pulled out a sledge hammer, knocked the door down, and ate the old-timer for dinner.

Still not satiated, the wolf walked to the planner pig's house and repeated his act. Suddenly, a trap door in front of the house opened, the wolf dropped neatly into a deep, dark pit never to be heard from again. Morals: 1) They are not making wolves like they used to; 2) It's hard to teach old pigs new tricks, and 3) If you want to keep the wolf away from your door, you'd better plan ahead.

This irreverent fable by R.A. Kaufman (Corrigan, R.E. and R.A. Kaufman 1) can easily be viewed as a thinly disguised docu-drama of what is happening in education today. They may indeed not be making wolves like they used to, but neither are the wolves of education, the critics, merely huffing and puffing as usual to blow down the house that education built. Armed with one educational assessment report[1] after another, education's critics are pulling out the

sledge hammer of accusation and pounding away with charges of "arid teaching... and self-serving curriculums..." (Scully 1) in an attempt to knock down the traditional, teacher-centered methods of instruction, and thereby, force the schools to respond creatively to the unprecedented and fundamental changes that are taking place in our society and the world of the 1980's and beyond.

The current attacks on education are not like the huffing and puffing criticism of the past, and those of us who are laboring in the vineyards of education dare not cling to the same old, reliable "lath and plaster" of the ancient lecture methods--albeit, a pruned, stronger one, jazzed up with a film here and a slide show there--to help us weather the "slings and arrows" of outrageous critics. In education's "collective unconscious," there is the disquieting feeling that this time, the critics will not go away; that this time, if we educators do not begin the long, overdue reformation of education, even more of our students (currently about half) who start college will never finish; even more of our best and brightest high school seniors (currently about one eighth) will not bother coming to college at all, and--whether we admit it or not--even more of the students currently enrolled in our classes will drop out, suffering from student disengagement--a phenomenon the National Institute of Education (in its report, Involvement in Learning[2]) identifies as the thread that runs so true in the college experience as a whole.

Are there any of us here today who have not experienced student detachment and indifference? Are there any of us here who have not had students--bodily in our classrooms and lecture halls--whose hearts, minds, and interests were far from us? Are there any of us here today who are not interested in re-engaging student interest in what is going on in our classrooms?

According to the N.I.E. report, the key to student re-engagement is to treat them like fellow learners, involve them more fully in academic life, and

increase ways in which learners can contribute to their own as well as others' learning. Specifically, the report suggests the following: 1) that teachers become more accessible to students; 2) that teachers measure student progress more carefully; 3) that teachers change and improve their teaching methods, and 4) that teachers use technology.

Using two of the N.I.E. suggestions--improving university teaching and using technology--as starting points, this presentation proposes the possibility that in languages for business and the professions, the systematic integration and use of video--the planner pig approach of the fable--can carry the main instructional load, can offer teachers an improved teaching method, and, by increasing ways in which learners contribute creatively to their own as well as others' learning, can re-engage and captivate the interest of students.

Specifically, it is the aim of this presentation to show how video in the commercial language classroom can: 1) provide ample opportunity for active use of the commercial target language (CTL) in a wide range of contexts; 2) promote the integration of cultural understanding in CTL communicative behaviors, and 3) improve the objectivity and emphasis of evaluation. For the purpose of this presentation, 'video' is defined as the recording and playback of videotapes produced by the learner, and 'languages for business and the professions' are seen in the larger context of acquiring CTL culture and communicative behaviors as opposed to the narrow and limited acquisition of specialized business and professional vocabularies.

The quest for verisimilitude, namely making instruction more concrete and real, naturally leads commercial language teachers in search of methods, materials, and techniques that will enhance active use of the CTL in context, cultural understanding in interaction, and objectivity in evaluating achievement. Whatever else we may say about methods, materials, and techniques, one thing is certain: they are all tools in the educator's bag of teaching

implements; that is, they are all tools of the trade.

A tool of the trade that has been around for a long time and is just now enjoying an almost unnoticed renaissance is the instructional use of video. This "middle child" in the family of existing and emerging information technologies is no longer being overlooked in favor of its more dazzling and flashy siblings, particularly computer technology. It is this phenomenal jump in the use of video that partially answers the question 'Why video in commercial language courses...why not any one of the other technologies?' Not only is video "in," that is to say, available, but it is also user-friendly, a natural match for today's visually-conditioned learners, and it can be systematically integrated to carry the instructional load, so much so, that to paraphrase McLuhan, video is instruction inseparable from the message.

AVAILABILITY. In the approximately 81,000 schools in the U.S.A., video for the first time is beginning to crowd out interest in computing, and the instructional use of video in the schools has taken a major jump. According to Quality Education Data, a market research firm, the number of U.S. schools using video equipment for instruction grew from 36,545 schools to 56,166 in the year ending September, 1984 (Educational Technology 1). This increase is largely due to significant drops in prices for videocassette systems. A 1980 survey of educational institutions by Knowledge Industry Publications found that 60% of educational users surveyed owned 3/4" videotape machines; 54% reported having ½" equipment, and more than 16% had other formats. Eighty-six per cent had a video studio, more than 80% had editing equipment, and 85% reported having cameras (89% specified studio cameras, 85% portable or portapak cameras). Seventy-nine per cent reported color cameras and 78% black and white (Dranov, Moore, and Hickey 76-77). It appears that instructional video is coming into its own.

USER-FRIENDLY. Technology that is difficult to operate gets in the way of instruction and learning. Today's videocassette systems[3] are continually in the

process of becoming easier to use. Approximately 15-20 minutes--plus equipment and instruction--gives teachers and students enough time to discover the nature and function of equipment parts. In addition to ease of operation, today's videocassette systems are transportable, light-weight, and cost-effective. Cameras usually weigh less than five pounds, the recording/playback deck--to which the camera attaches via an umbilical cord--weighs less than 15 pounds. The videotapes can be played back through a TV or a monitor. Once the basic equipment has been acquired, the day-to-day operational problems are few because, generally speaking, the equipment is rugged, and videotapes can be reused (averaging about 100 passes).

VISUAL-LANGUAGE BASE TECHNOLOGY. Most, if not all, of the students enrolled in our commercial language courses have grown up and continue to spend the majority of their time and experience in an electronic, mass media environment. They have long ago left the age of print, as it were, abandoned the primacy of linear forms of thinking, and are conditioned to learn by means of a visual language base--to communicate on an instantaneous, direct, multi-message, and multi-image level. If our instructional approach is to match the "sound-and-light" spatial thinking of our students, we cannot continue to emphasize linear, rote memorization thinking which serves only to detach students from what is happening in the classroom. As John Debes points out: "....inappropriate emphasis on...linear, rote thinking...is inappropriate not because ..educators are numbskulls, or because they are inept...but because the nature of students has changed. Mass communications have provided...vast amounts of information and many varied methods of accumulating data; they (the learners) are truly turned-on, with many channels open. Yet, teaching continues to aim along only one of those channels...." (Debes 117). Having lived with video via television virtually all of their lives, today's students are already primed for its use, and this gives student-produced video an edge in being a near-perfect match for

today's visually-conditioned learners.

DO-IT-YOURSELF TECHNOLOGY. In order for video to transform courses in languages for business and the professions, it will be necessary for it to be used in a way in which it is seldom used, namely in do-it-yourself productions created by students enrolled in commercial language courses. Most often, when video is used, it is used in the passive, non-active modes of large-group viewing, small-group viewing, and individual viewing. Like film, it is used to "...present information that involves motion, describe processes, document events, and show relationships..." (Kemp 262). This traditional use of video has aided and abetted a situation that has been described by John Loughary as a "machine-independent system..." (Loughary 4). In the traditional instructional situation, we could virtually remove every machine from every classroom without significantly changing instruction or learning. This is because, according to Loughary, "...educators have used machines to assist them to achieve results which were planned independently of the machines." (Ibid). Is it any wonder that we have been able to think of technology as mere classroom aids, supplements, and adjuncts which are nice, perhaps, but not necessary?

In student-produced video for commercial language courses, video must assist us in achieving results which are planned in such a way that they depend on the video being used. Using the planner-pig approach of the fable, we must see languages for business and the professions in terms of a "systems approach" in which video is the instructional beast of burden.

How? How do we go about integrating student-produced video in languages for business and the professions? We begin by considering two procedural matters: First, the tangible externals, namely selection of equipment, organizing access, restructuring the classrooms, and integrating video in the curriculum; and secondly, we must consider the elements of course design such as problem, teaching strategies, design objectives, functions, and evaluation.

SELECTING EQUIPMENT. It is not the aim of this presentation to deal with the "nuts and bolts" of equipment selection. Many fine books exist on the subject, a selection of which can be found in the Notes at the end of this paper.[4] At the risk of belaboring the obvious, suffice it to say that four components comprise the basic videocassette system: camera, microphone, videocassette recorder (VCR), and television receiver/monitor. In addition to these basic pieces of equipment, other supplementary equipment may be necessary and desirable: a switcher if several cameras are to be used; a special effects generator if, in addition to switching among cameras, fades, dissolves, wipes, and image mixing is desired; basic editing equipment which includes a videotape player to play back recorded scenes, an editing videotape recorder with special editing features[5], editing controller for precise scene location, sync generator to stabilize all electronic signals in the system, a time-base corrector connected to the videotape player recorder to ensure acceptable picture and sound quality when mixing material from various sources, a test signal generator for signal alignment from recorders to monitors and receivers, audio and video mixers to combine materials from various tapes onto a single tape, and a title/character generator for inserting letters and numbers.

The selection of the specific video equipment for the nucleus of a portable, studio, or combination system depends on a number of factors, not the least of which is cost. In starting up a video production unit, we can project the cost of a reasonably good portable videocassette system to be in the range of $2000-$3000.[6] Even at a bare minimum, a basic studio set-up will cost about three times as much, ranging from $9000-$12,000. This is not to say that video is cheap; it is reasonable, however, and as prices continue declining, it is becoming increasingly within the reach of schools with modest budgets.

ORGANIZING ACCESS. If video is to be a tool of the learning trade, it

must be readily and easily accessible to both students and teachers. That means that ideally every student has a camera; practically, it means a minimum of one portable video system or portapak for every two commercial language classrooms. How many schools can afford to provide every two commercial language classes with a portapak system?

Massachusetts Educational Television's John LeBaron answers that question when he says, "A little exercise in economics reveals a great deal...A...portable video system for every two classrooms may sound extravagant, but if we are to assume that a complete portable ensemble with a few additional accessories costs $2000, and that the two typical classrooms comprise 50 pupils, then the cost per pupil is $40.00. The life expectancy of a portapak should be at least four years if it is properly cared for. This brings the yearly cost...down to $10. Let's say that maintenance will cost an average of 12% of the purchase price per year, adding a total of $960 to the four-year life span of the portapak. This adds another $4.80...for a total cost of $14.80--approximately the cost of a school textbook. The costs estimated are deliberately high. Eight year old portapaks in good working condition can still be found." (LeBaron 149).

RESTRUCTURING THE CLASSROOM. The traditional classroom set-up--teacher up in front, textbook in hand and forty students seated in four rows of ten seats, each seat bolted to the floor--will not work for student-produced video. Ideally, commercial language classes--as well as foreign and second language classes--should be supported by a humanities electronic learning laboratory (Lindenau 119-124), where students would have reasonable access both to studio space and equipment, where students and teachers could receive instruction in the use and operation of video equipment, where production professionals would assist them in all aspects of producing video, and where the equipment would be maintained and cared for. Where such a support facility does not exist, the conventional classroom with its rows of inflexible seats will have to change to accommodate both

students and equipment as both move freely about.

INTEGRATION OF VIDEO IN CURRICULUM. Plato, in the seventh book of his Republic, defines education as the business of helping each citizen develop his innate powers of vision by turning him in the right direction towards the light. Plato's view of helping everyone develop his or her own powers of vision has been overwhelmed and overshadowed in favor of the authoritarian tradition that practices teaching as a means to the end of 'filling empty vessels.' Because student-produced video takes the spotlight away from teacher-centered instruction and puts it on learner-centered study, it encounters opposition from faculty and administrators. It is never easy for teachers to go from being the center of attention as source of information to being responsible for creating a successful learning environment for students who now will take center stage with a technology that allows them to develop their own powers of vision. Just as it is not easy to teach an old-timer new tricks, it will not be easy for teachers to become managers of information. The charge that teachers end up lecturing because they are not trained nor prepared to do anything else may be hard to swallow not because it is false, but because it is true.

The second set of procedural matters that must be considered are the items of course design. In designing specifications for student-produced video, we need a theoretical framework of how students think and learn, and how this learning relates to our purpose of instruction, namely the goals and objectives of our commercial languages courses. As Ortrun Zuber-Skerrit states, "... the purpose of instruction is to facilitate--not interfere with--acquisition of instructional goals and objectives. Instruction should enhance learning, making it both effective and efficient...research findings on learning and instruction show that standard instructional methods can interfere with and actually inhibit learning, and that the students who are most successful are those who have the intellectual capacity to ignore conventionally designed instruction and learn

independently of the instructor...A good understanding of how adult learning and thinking takes place is essential in the design of college and university courses." (Zuber-Skerrit 30).

It is not the aim of this presentation to be a guide to all the models and theories of human learning that have gone in and out of fashion, that is psychological models which examine the interaction between learners and their environments, and engineering models which explain human learning in terms of 'input,' 'output,' and 'message' analogous to what goes on in electronic circuits. A list of selected works on this subject can be found in the Notes at the end of this paper.[7] Regardless of which type of theoretical assumptions we hold, we need to present information to our students so that the learning we want to occur, occurs. Regardless of our communication theory orientation, we can use the planner-pig approach of the fable to design our video course house of instruction. Like the planner pig, we begin by analyzing a bit, and on a big, blank sheet of paper we: List the problem, analyze it in terms of objectives and strategies, specify functions, and evaluate the effectiveness of our course design and objectives.

PROBLEM. The learning problems facing commercial language teachers are real-life communication interactions as they occur in languages for business and the professions. For example, in an English for Specific Purposes (ESP) course, the real-life communication interactions can be found in areas such as advertis-sing strategies, buying-selling-merging a company, hiring-promoting-firing, customs laws and regulations, product development, welfare, health, law enforcement (Santana ix), etc. Each real-life communication interaction is further broken down into units, each with a basic learning objective or goal.

Basic Learning Objective. For each component unit of the larger CTL communication interaction, we must state what it is we want our students to be

able to do as a result of having studied the unit. For example, a basic objective in a unit on commercials in an ESP course could be stated as follows: Students will be able to identify and manipulate a popular theme in commercials. In addition to this basic objective, such a unit also has a number of specific objectives.

Specific Objectives. Specific objectives focus on how students will demonstrate mastery of the basic objective. Going back to our previous example of a unit on commercials, we could state specific objectives for it as follows: Students will be able to: 1) plan, script, record, playback, and evaluate a 30 or 60-second commercial on the theme "Be good to yourself;" 2) evaluate their student-produced commercials in terms of visual, verbal, and non-verbal communication factors, and show how non-verbal signals communicate in commercials. Staying with our example of commercials in ESP, let us look next at possible teaching strategies in terms of what could appear in the teacher's lesson plans.

Possible Teaching Strategies. Students are to view selected--and teacher-previewed-Tab, Geritol, and L'Oreal commercials, copies of which have been placed on reserve at the language learning center, the library, and the student center. In addition, students are to read How To Be Your Own Best Friend, analyzing the relationship between people being told to be good to themselves on the advice of a book and how they can be shown the very same thing quite effectively with a product. Furthermore, students will also read Be My Guest for an examination of the concept of how we can best serve ourselves by serving others. The teacher outlines and explains the student-produced, 60-second commercials that will serve as the culmination of the unit. In addition, the teacher divides the class into groups of five; each group will research, plan, script, record, and present a commercial for a real or imagined product woven around the theme of "Be good to yourself." Individually, each student will prepare a "storyboard" of a possible commercial; then each group will develop a shooting script for

the final unit project. For students who need to refresh their memories concerning video basics, the following references are on reserve in the library: John LeBaron's Making Television, chapters 1 and 2; Fuller, Kanaba, and Kanaba's Single-Camera Video Production, chapters 1 and 2; and Peter Utz' Video User's Handbook, 2nd ed., chapters 5,6,8,14, and 16. Students are encouraged to view selected titles from The Bellcrest Story, Bid for Power, and ESP Business which are available at the language learning center. Also on reserve: The Complete Handbook of Business English and The Book of Business Knowledge.

LEARNING ACTIVITIES. Besides commercials, what other types of learning activities can commercial language teachers work into their lesson plans that will help students achieve instructional objectives and as a result, function as near-native speakers of the commercial target language? Do-it-yourself video activities in languages for business and the professions are of two, general types: student activities and teacher functions.

Student activities. The following activities--and different versions of them--can be undertaken by commercial language students in order for them to practice target language communication behaviors in business or professional situations:

1) Simulation games--realistic imitations, contrived models of CTL communication interactions (the next best thing to being there);
2) Teaser Scenarios--brief, one-minute (student-produced or commercially) videos showing a business or professional speaking situation which stops mid-sequence...students must come up with appropriate and suitable completion videos from each character's point of view;
3) Roleplays--'little plays' in which students assume various identities and roles in selected CTL communication interactions which are recorded and played back for evaluation;

4) Mime Scenarios--videos without sound to illustrate non-verbal CTL communication interactions;

5) Talk Show Take-offs--video versions of popular talk show formats where students research and role play prominent business and professional people who are interviewed by one or several hosts;

6) Commercials (Spoof-Commercials and Counter-Commercials)--15, 30, and 60-second spots researched, scripted, and recorded by students for real or imaginary products or services; comic versions of well-known or famous commercials that spoof a product or service; counter-commercials that show an opposite point of view of a popular spot;

7) There are many other activities that can be devised depending upon the topic being covered and the 'personality' of the class. Teachers and students are bound only by the limits of their creativity.

Teacher functions. In do-it-yourself, student-produced video in the commercial language classroom, teachers are not dispensers of information but information gatekeepers, information managers, and diagnosticians-counselors-tutors. Their new functions in each of these capacities are as follows: As information gatekeepers, teachers determine basic and specific learning objectives based upon an examination and understanding of how their students learn and think, and select appropriate materials to help students achieve learning objectives in an enriched learning environment created and controlled by the teacher; as information resources managers, teachers prepare student learners by explaining the reasons and justifications for the use of the materials of learning; and as diagnosticians-counselors-tutors, teachers assist students in maximizing their learning potentials, help them to identify personal learning problems, and devise strategies to overcome them.

EVALUATION. Perhaps, no area of learning is as troublesome as testing and evaluation. In commerical language courses built upon the use of student-produced

video, we have an opportunity to evaluate the improvement of learning in a manner not possible without video. In student-produced video, students (without the teacher present in the room) record classroom video projects. At the same time that students are recording a video project in a classroom or studio area, the teacher (in another room) is viewing the production process, and he or she records comments, suggestions, and constructivecriticism on the second, unused audio track[8] of the videotapes. Students play back the tape with the teacher's comments and suggestions, and develop ways to improve problem areas in pronunciation, syntax, grammar, and non-verbal communication. The project is re-shot by students, and re-evaluated by both students and teachers for evidence of improvement.

Given the opportunity to improve, many of us in education do what we have always done, only more of it. Most of us believe we can produce the perfect course--provided we are given enough time, resources, and financial rewards to do it. Student-produced video allows even old-timers in the education business to be innovative[9] and experiment with new 'tricks' and tools of the trade. As information gatekeepers and managers, diagnosticians and counselors, and tutors to our students, we can create rich learning environments in which our students learn by 'doing' the commercial target language culture via video--a technology that is accessible, user-friendly, and an excellent match for the video generation. Students can use video technology in simulation games, teaser scenarios, roleplays, mimes, commercials, and a host of other video activities.

When it comes to using video in languages for business and the professions, we must, as Neil Postman suggests, "...assume an experimental posture because there is no strong evidence that what we are doing now is the right thing." (Postman 134). By not overestimating how much we have done without ever using student-produced video, let us not underestimate how much we could learn to do with it.

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Notes

[1]The educational assessment reports appearing recently level criticism at every sector of education: 1) The area of teacher education is attacked in "A Call for Change in Teacher Education," the report of the National Commission on

Excellence in Education (a full text of which appears in the 6 Mar 1985 issue of The Chronicle of Higher Education); 2) The Bachelor's Degree is attacked, called 'meaningless,' and professors are asked to restore it in "Integrity in the College Curriculum: A Report to the Academic Community," from the Project on Redefining the Meaning and Purpose of the BA Degrees (a full text of which appears in the 13 Feb. 1985 issue of The Chronicle of Higher Education); The humanities are critically examined in "To Reclaim a Legacy," a report written by William J. Bennett and based on the findings of the Endowment for the Humanities Study Group on the State of Learning in the Humanities in Higher Education (a full text of which appears in the 28 Nov. 1984 issue of The Chronicle of Higher Education).

[2]"Involvement in Learning--Realizing the Potential of American Higher Education," is the National Institute of Education Report prepared by the Study Group on the Conditions of Excellence in American Higher Education. This 100-page report is critically examined by L. Jackson Newell, dean of liberal arts education at the University of Utah in Salt Lake City, in the FORUM article, "A Catalyst and Touchstone," in Change, Nov/Dec. 1984, pp. 7-10.

[3]Video is available in a number of formats: two-inch quadraplex for professional studio decks using four video heads; one-inch width for semi-professional broadcast quality; three-quarter-inch width also called 'U-matic'; half-inch width, and quarter-inch width. Half-inch is the most popular format. The standard of the 1970's--open reel half-inch format--has given way to the color videocassette recorders (VCR) of today. Two VCR formats are popular today: Beta and Video Home System (VHS). These are not compatible with one another.

[4]The Video Primer. New York: Links Books, 1974; Television Production. New York: McGraw-Hill, 1979; Practical Video. White Plains, NY: Knowledge

Industry Publications, Inc., 1978; Video in Education and Training. New York: Focal Press, 1980.

[5]Special editing features are not standard on every videotape machine. They include the following: the ability to record video and audio tracks separately and simultaneously, and the ability to 'signal lock' electronically to the video signal coming from the player unit so that when the command to record is initiated, the scene--from first to last frame--is smoothly added to the master tape without distortions.

[6]Sony, Hitachi, JVC, Panasonic, and other manufacturers of video products have cameras in the $1000-10,000 range for educational applications; microphones in the $75-100 range; ½" VCR's in the $1200-1600 range; black/white monitors in the $200-800 range, and color monitors in the $400-1000 range. Prices vary due to final bid pricing for educational institutions.

[7]Gagné, R.M. The Conditions of Learning. New York: Holt, Rinehart, and Winston, 1965, 1974, 1979; Anderson, J.P. Language, Memory, and Thought. Hillsdale, NJ: Erlbaum, 1976; Lindsay, P. and D. Norman. Human Information Processing. New York: Academic Press, 1977; Edling, Jack V., et. al. The Cognitive Domain. Washington, D.C.: 1972.

[8]This kind of evaluation technique is an adaptation of what is known as 'video self-confrontation' (VSC). Using a two-track (stereo) recorder enables the teacher to observe students taping a video project and simultaneously record comments, criticisms, and suggestions on the second audio track of the videotape. As students are taping their video projects, they are recording their soundtrack on Audiotrack 1, while the teacher in another room (via monitor or one-way glass) simultaneously records comments on Audiotrack 2. When students replay their videotapes, they can listen to the two audiotracks separately or

simultaneously, incorporating suggestions for improvements and recording again. Experience shows that students are much harder on themselves and each other during evaluation than teachers would ever dare to be.

[9]We can indeed be innovative all the way through graduate courses. Darnov, Moore, and Hickey in Video in the 1980's (p. 69) tell of an usually innovative approach with video at California's University of Advanced Studies (CUAS) where PhD candidates in education must produce a "video thesis" in order to earn the PhD in education. Depending upon the person's background, CUAS recommends courses in video--planning, scripting, production, post-production, etc.--, and once the candidate is experienced with video, he or she must produce an inexpensive but high quality video on a particular subject. And what is the university doing with all of these "video dissertations"? It is accumulating an impressive lending library of video subjects.